The Cleveland Museum of Art Members Magazine 2025 ISSUE 4

CLEVELAND ART

COVER
Berthe Morisot with a Bouquet of Violets (detail), 1872. Édouard Manet (French, 1832–1883). Oil on canvas; 55.5 x 40.5 cm. Musée d'Orsay, Paris, Purchase with the participation of the Heritage Fund, the Meyer Foundation, China Times Group, and sponsorship coordinated by the daily Nikkei, 1998, RF 1998 30. Photo © RMN-Grand Palais / Art Resource, NY

Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 65 no. 4, 2025 (ISSN 1554-2254). Published quarterly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797.

POSTMASTER: Send address changes to Cleveland Art: The Cleveland Museum of Art Members Magazine at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Dear Members,

As winter settles over the museum's iconic fine arts campus, we invite you to join us for a season of vibrant exhibitions, inspiring educational programs, and exciting performing arts events.

Open now through February 1, 2026, *Renaissance to Runway: The Enduring Italian Houses* presents more than 100 modern and contemporary Italian fashions and accessories in dialogue with Italian fine, decorative, and textile arts from the 1400s to the early 1600s. This sumptuous exhibition explores the historical antecedents of some of today's most glamorous creations. This winter, two additional new exhibitions highlight the contributions of American artists. *Ann Hamilton: still and moving • the tactile image* juxtaposes past works by this Ohio native with recent creations, including some related to the CMA and its collection. *still/emerging: Native American Works on Paper* is the first exhibition at the CMA to highlight its collection of prints and drawings by Native American artists and includes a recently acquired series of powerful woodcut portraits by T. C. Cannon.

In this issue, we also share a preview of three upcoming exhibitions. In March, we inaugurate *Manet & Morisot*, examining the artistic exchange between Édouard Manet, the so-called father of modern painting, and Berthe Morisot, the only female founding member of the Impressionist movement. Shortly thereafter, our major spring exhibition, *Martin Puryear: Nexus*, debuts as a presentation of the artist's whole career, beginning with works from the early 1960s and tracing his innovations in form, material, and process to the present. The exhibition includes works not publicly shown in more than three decades and is the most comprehensive display of Puryear's work in nearly 20 years. In April, the CMA opens *Epic of the Northwest Himalayas: Pahari Paintings from the "'Shangri' Ramayana,"* which reunites 40 folios from 12 different institutions and private collections to depict this extensive depiction of a foundational South Asian epic.

I would like to take this opportunity to thank Ellen Stirn Mavec for her tremendous service as chair of our board of trustees over the past three years, as well as to give a heartfelt welcome to Virginia "Gini" Barbato, our incoming chair.

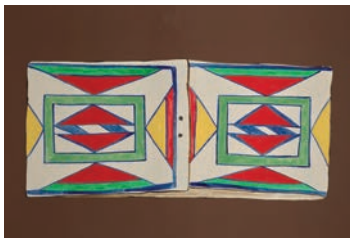
As we close another year here at the CMA, I wish to extend my profound gratitude to you, our members and closest friends, for your incredible support. Together, we are forging the future of this remarkable institution, for the benefit of all the people. Thank you for a spectacular 2025, and I look forward to seeing you in the galleries in the New Year.

With my gratitude and every good wish,

William M. Griswold
Sarah S. and Alexander M. Cutler Director

4

Still, Yet Moving
Ann Hamilton and Photography



6

still/emerging
Native American Works on Paper

8

A Spring Exhibition Preview
Anticipating *Manet & Morisot*, *Martin Puryear*, and *Pahari Paintings*

10

Exhibition Listing and Calendar
Plan Your Next Visit

20

Welcoming a World Treasure
The Ksitigarbha Bodhisattva from the Goryeo Dynasty

22

Born-Digital Auction Catalogs
Library Collaboration Preserves Essential Digital Records

24

Reimagining Digital Innovation
Engaging Audiences, Creating Connections, Inspiring Discovery

30

Warmth and Illumination
Family Programs Engage All Ages in Winter Months

31

Classical, Vocal Traditions, New Jazz
Three Performances to Soothe Your Winter Blues

21 Top 2025 Artworks According to You!
23 Board Chair Transition
27 Where Art Meets Innovation
32 Winter Wonder at the CMA

Still, Yet Moving

Ann Hamilton and Photography

Barbara Tannenbaum
Curator of Photography and Chair of Prints, Drawings, and Photographs

body object series #5 • sagebrush 1986–88. Ann Hamilton (American, b. 1956). Gelatin silver print; 9.9 x 9.9 cm. The Severance and Greta Millikin Purchase Fund, 2019.237. © Ann Hamilton

EXHIBITION

Ann Hamilton: still and moving • the tactile image
December 14, 2025–April 19, 2026

Mark Schwartz and Bettina Katz Photography Galleries and Toby's Gallery for Contemporary Art | Galleries 230 and 229C

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Where am I? What is here? Who is here? These are the questions that artist Ann Hamilton asks herself at the beginning of every project. Each undertaking is a quest to find the appropriate media, form, image, and physical manifestation for a particular site or occasion. Eight years in the making, Hamilton's exhibition at the Cleveland Museum of Art focuses on a medium that has become over the past decade, as she describes it, "a central spine" within her practice—photography.

Hamilton's illustrious 40-year career has included numerous important large-scale ephemeral installations, performances, and public artworks. Less widely known is the Columbus-based artist's consistent, but nontraditional, use of photographic media. One wall in the exhibition surveys that history, starting with her first photographic project, the *body object series* from the mid-1980s. Hamilton wears and holds objects that were assembled for one of her installations. By joining these items to her body, she changes their function and psychological relation, resulting in unsettling scenes with underlying wit. Over the intervening decades, Hamilton has experimented with pinhole

photography, photographing people through a thin membrane, video, and scanning. The latter is the process she has used to create a monumental installation for the CMA.

Here, Hamilton has employed scanning to bring the public's attention to objects in the museum's collection that are rarely on display: small-scale figurative ceramics and crèche figures from the 17th to 19th centuries. The complex, twisting shapes of these sculptures came to life when a wand (handheld) scanner was used to depict them.

Touch was integral to this visual process. To work, the wand had to have physical contact with a surface, so Hamilton rolled it over a thin sheet of plastic that she had placed over or around the sculptures. Moving the wand, the sculptures, or both, Hamilton drew with lens and light, a reminder that the scanner is a photographic medium.

Time is also an inherent component of scanning. A traditional still photograph captures a single moment, but a scan requires movement over an extended interval. If the goal is expression rather than replication, that movement can become a dance between object and scanner, a tango that creates distortion. Hamilton's blurred images suggest the capture of a gesture, the register of a glance. In this way, she imparts a sense of animation and of the passage of time to these figures who have been frozen in form and space.

Hamilton's floor-to-ceiling images of the diminutive sculptures fill the walls and surround the viewer in the Mark Schwartz and Bettina Katz Photography Galleries. The sculptures become characters joined in a story that is hinted at but never told. Sound that is neither dialogue nor music emanates from two horn-shaped rotating speakers.

A different photographic medium—video—dominates the second of the exhibition's two galleries. Three videos circle the walls, their content asking us to consider the act of making, to explore the concept of turning in space, and to ponder the relationship between touch and language. The projectors are enclosed within Plexiglas boxes so that each video is refracted, doubled, and mirrored as it spins: The primary image moving around the room both trails and is chased by its own reflection.

No matter the medium, Hamilton's artworks share with poetry an affinity for elision, evocation, allusion, and association. They pose questions rather than answer them.

cadence • French figure Strasbourg Factory one of pair 2025. Ann Hamilton. Pigment print; size variable. © Ann Hamilton

still/emerging

Native American Works on Paper

Britany Salsbury
Curator of Prints and Drawings

Nadiah Rivera Fellah
Curator of Contemporary Art

EXHIBITION

still/emerging: Native American Works on Paper
February 1–June 7, 2026

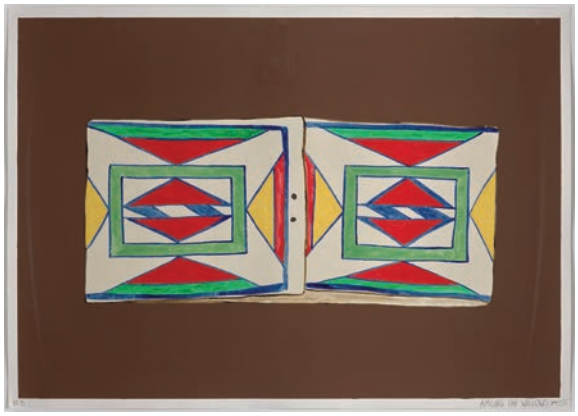
James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

This exhibition is made possible with support from the Malcolm E. Kenney Curatorial Research Fund.

ABOVE
Bischkische: Among the Willows 2023. Wendy Red Star (Apsáalooke/Crow, b. 1981). Acrylic and graphite on *kitakata* paper and coated pastel paper; 50 x 70.1 cm. Norman O. Stone and Ella A. Stone Memorial Fund, 2024.170.1. © Wendy Red Star, courtesy of the artist and Roberts Projects, Los Angeles

OPPOSITE
His Hair Flows Like a River from *Memorial Woodcut Suite*, c. 1978. T. C. Cannon (Kiowa-Caddo, 1946–1978). Color woodblock print; 64.3 x 50.3 cm. Partial purchase from the Severance and Greta Millikin Purchase Fund and partial gift from Stephen Dull, 2025.5.5. © Estate of T. C. Cannon

still/emerging: Native American Works on Paper is the first exhibition to highlight the Cleveland Museum of Art's collection of prints and drawings by Native American artists. In 2022, the creation of the museum's Indigenous Peoples and Land Acknowledgment inspired a commitment to greatly strengthen the museum's holdings in this



important field. The title of the show comes from a poem by Diné (Navajo) poet Kinsale Drake on Indigenous survivance, a term that describes how Native people have survived and resisted colonialism in the United States. It also references the fact that the CMA land acknowledgment serves "not as an end but rather as the beginning" of an ongoing collaboration with our Native community members. The objects on view survey the ways in which Native artists have innovatively used printmaking and drawing techniques to explore their cultural heritage. This exhibition includes more than 50 works created from the 1950s through today that showcase the unique histories and perspectives of Indigenous artists from a number of backgrounds and tribal affiliations.

Featured in the exhibition is a recently acquired series of powerful woodcut portraits by T. C. Cannon (Kiowa-Caddo, 1946–1978), who grew up in Zodaltone and Gracemont, Oklahoma. He was a member of the Kiowa Tribe and also had Caddo and French ancestry. In 1964, he enrolled in the Institute of American Indian Arts in Santa Fe, New Mexico, where he studied with the Native American painter Fritz Scholder. After graduating, he went to the San Francisco Art Institute but left after two months to enlist in the army, where he spent two years serving as a paratrooper stationed in Vietnam. He returned to Santa Fe in 1969 with renewed vigor for his art, refining his distinct portraits of Native subjects infused with a bright color palette and drawing from a Pop aesthetic, effectively combining both traditional and contemporary aesthetic traditions. Cannon's promising career was tragically cut short in May 1978, when he died at age 31 in a car accident outside of Santa Fe, only a few months ahead of his first major one-person exhibition at the Auerbach Gallery in New York.

Cannon's *Memorial Woodcut Suite* gives an overview of the artist's unique visual vocabulary and investigations into the nuance and complexity of Indigenous identity. Each print is based on a major painting in the artist's oeuvre. A common theme is portraits of imagined, stoic warriors wearing combinations of traditional tribal clothing and accoutrements, as in *His Hair Flows Like a River*. Dots in the background allude to the hallucinations experienced during a sun dance, an annual religious ceremony traditionally held before summer bison hunts by tribes in the Great Plains. The images of warriors also reflect Cannon's own conflicting feelings about having served in the US Army to defend a country that ultimately subjected his people to genocide and forced removal from their ancestral homelands.

Other works in the exhibition include a set of deeply symbolic color lithographs by Jaune Quick-to-See Smith (Citizen of the Confederated Salish and Kootenai Nation, 1940–2025) and monoprints by Edgar Heap of Birds (Cheyenne and Arapaho Nations, born 1954). The presentation also features works by multimedia artists, such as Wendy Red Star (Apsáalooke/Crow, born 1981), Kay WalkingStick (American, Member of the Cherokee Nation / Oklahoma, born 1935), Nicholas Galanin (Tlingít/Unangaŝ, born 1979), and Rose B. Simpson (Santa Clara Pueblo, born 1983), which shed new light on the importance of the graphic arts within their contemporary practices. Community voice labels by members of the museum's Native American Advisory Committee, who have been involved in the museum's efforts, highlight the local impact of this growing collection at the CMA.

A Spring Exhibition Preview

Anticipating *Manet & Morisot*, *Martin Puryear*, and *Pahari Paintings*

Manet & Morisot
Presented by Bank of America

BANK OF AMERICA

This exhibition is organized by the Fine Arts Museums of San Francisco in collaboration with the Cleveland Museum of Art.

In the New Year, a wave of dynamic exhibitions arrives at the Cleveland Museum of Art. The season begins with Manet & Morisot, *featuring the artistic relationship between Impressionist painter Berthe Morisot and her friend and colleague Édouard Manet. It continues with* Martin Puryear: Nexus, *the most substantial survey of work exhibited in nearly two decades by one of the most important sculptors working today. Rounding out the season,* Epic of the Northwest Himalayas: Pahari Paintings from the "'Shangri' Ramayana" takes you on a vivid and unforgettable journey into the mountains.

Berthe Morisot with a Muff c. 1871–72. Édouard Manet (French, 1832–1883). Oil on canvas; 74 x 60 cm. Bequest of Leonard C. Hanna Jr., 1958.34

Manet & Morisot

March 29–July 5, 2026
The Kelvin and Eleanor Smith Foundation Exhibition Gallery

Manet & Morisot is the first-ever major exhibition dedicated to the artistic exchange between Édouard Manet, the so-called father of modern painting, and Berthe Morisot, the only female founding member of the Impressionist movement. Unfolding over a period of roughly 15 years, between 1868 and 1883, their relationship was perhaps the closest between any two members of the Impressionist circle. Friends and colleagues—by turns collaborative and competitive—they collected one another's work. Morisot posed for some of Manet's most compelling portraits, several of which are on view in the first gallery of the exhibition. When she married Manet's younger brother, their professional connection deepened into a familial bond.

Thirty-five paintings and six drawings and prints borrowed from museums and private collections in the United States and Europe reveal the evolution of a singular friendship between two groundbreaking artists. Visitors can see beach and garden scenes made *en plein air* (outdoors) that demonstrate how Manet borrowed individual motifs and compositional ideas directly from Morisot. Portraits of fashionable Parisian women of the 1880s by the two artists show their different perspectives: Manet's paintings were inspired by admiration and erotic interest while Morisot's were informed by lived experience. The exhibition closes with *Self-Portrait* by Morisot, painted when she was in her mid-40s, revealing her perception of herself as a professional artist.

Heather Lemonedes Brown
Paul J. and Edith Ingalls Vignos Jr. Curator of Modern European Art

Alien Huddle 1993–95. Martin Puryear (American, b. 1941). Red cedar and pine; 53 x 64 x 53 in. Gift of Agnes Gund and Daniel Shapiro, 2002.65. © Martin Puryear

Martin Puryear: Nexus

April 12–August 9, 2026
The Kelvin and Eleanor Smith Foundation Exhibition Hall

For more than half a century, the preeminent sculptor Martin Puryear (born 1941) has enthralled viewers with works of astonishing beauty and elaborate craftsmanship whose sources of inspiration range from global cultures and social history to the natural world. This spring, visitors to the CMA get to know these works through *Martin Puryear: Nexus*, the first substantial survey of the artist's work in nearly two decades. Co-organized with the Museum of Fine Arts, Boston, the exhibition also travels to the High Museum in Atlanta.

Developed in close collaboration with the artist, the exhibition begins with work from the early 1960s and follows the artist's innovations in form, material, and process up to the current moment. Visitors can encounter iconic works alongside those that have not been exhibited publicly in more than three decades. Sculpture, the medium for which Puryear is best known, is integrated with prints, drawings, and documentation of the outdoor commissions that the artist has created around the world. Visitors get to know Puryear's singular practice across media, illuminating the expressive potential for abstraction in our time. *Martin Puryear: Nexus* is accompanied by an expansive and richly illustrated catalogue featuring new scholarship and responses to individual works of art by a range of thinkers and makers, including Thelma Golden, Maya Lin, Kerry James Marshall, Julia Phillips, and Charles Ray.

Emily Liebert
Lauren Rich Fine Curator of Contemporary Art and Chair of Art of the Americas and Modern and Contemporary Art

Martin Puryear: Nexus
Presented by the Henry Luce Foundation, the Terra Foundation for American Art, and the Andy Warhol Foundation for the Visual Arts

Principal support is provided by the late Agnes Gund. Generous support is provided by the Gottlob family in loving memory of Milford Gottlob, MD, and the National Endowment for the Arts. Additional support is provided by Kenneth H. Kirtz and family.

Principal support for the exhibition catalogue is provided by the Glenstone Foundation.

Epic of the Northwest Himalayas: Pahari Paintings from the *"Shangri" Ramayana*
Principal support is provided by William Roj and Mary Lynn Durham. Generous support is provided by the Bagri Foundation.

Generous support for the exhibition catalogue is provided by an anonymous donor.

Epic of the Northwest Himalayas: Pahari Paintings from the *"Shangri" Ramayana*

April 19–August 16, 2026
Julia and Larry Pollock Focus Gallery | Gallery 010

"Permit the mind to become enthralled." (*Ramayana* I.4.27) Thus begins one of India's most timeless tales that is shown across 40 paintings in *Epic of the Northwest Himalayas: Pahari Paintings from the "'Shangri' Ramayana."* Like most Indian paintings that made up a series at the time of their creation, the *"Shangri" Ramayana* has been divided and dispersed across many dozens of collections worldwide. This exhibition reunites works from 12 different institutions and private collections. Digital stations present more than 100 animated images of paintings from three specific episodes to show the cinematic effect of viewing them in sequence.

Reuniting folios from this singular series reveals that the *"Shangri" Ramayana* may be the most extensive surviving fully pictorial example of this foundational South Asian epic. Produced about three hundred years ago by multiple artists in workshops across the culturally distinct region known as Pahari, India—straddling the modern states of Himachal Pradesh and Jammu and Kashmir—it delivers unexpected climaxes, a riot of colors, and stunning visual appeal. The exhibition contextualizes the folios in the CMA's holdings and those from the Catherine Glynn Benkaim and Ralph Benkaim Collection published in the accompanying catalogue *Pahari Paintings: Art and Stories*.

Sonya Rhie Mace
George P. Bickford Curator of Indian and Southeast Asian Art

Battle between monkeys and demons from the *"Shangri" Ramayana*, c. 1700. Northern India, Pahari kingdoms. Gum tempera and ink on paper; page: 22.2 x 32.1 cm. Sundry Art—Miscellaneous Fund, 2025.9

Exhibitions Through February 2026

Members see all ticketed exhibitions for free!

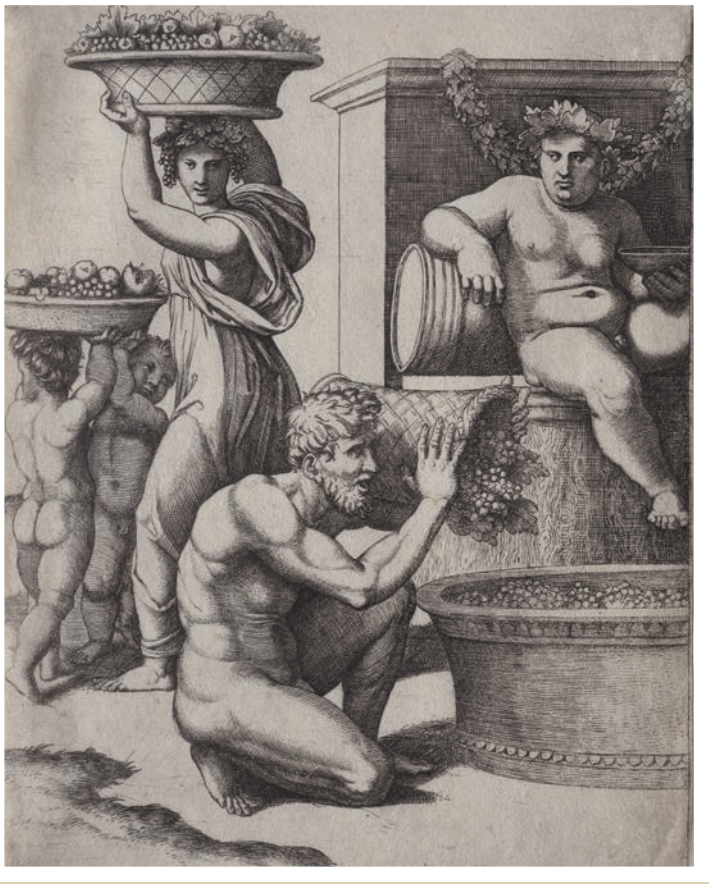
Ann Hamilton: still and moving • the tactile image
December 14, 2025–April 19, 2026
Mark Schwartz and Bettina Katz Photography Galleries and Toby's Gallery for Contemporary Art | Galleries 230 and 229C

Internationally renowned artist Ann Hamilton is best known for large-scale ephemeral installations, performances, and civic monuments, but the use of photography and video runs throughout her 35-year career and has become increasingly important to her practice over the past decade. This exhibition juxtaposes past works with new creations, including some related to the museum and its collection. Explored in all this work is the relationship between touch, sight, and language. Hamilton's interest in tactility recalls her origins as a textile artist.

still/emerging: Native American Works on Paper
February 1–June 7, 2026
James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

This is the first exhibition to highlight the CMA's rapidly expanding collection of prints and drawings by Native American artists. Around 30 works created from the 1950s through today highlight the unique histories and perspectives of Indigenous artists from a number of backgrounds and tribal affiliations.

still and moving (detail), 2018–25. Ann Hamilton (American, b. 1956). Inkjet pigment prints mounted on canvas. © Ann Hamilton. In *Ann Hamilton: still and moving · the tactile image* | Mark Schwartz and Bettina Katz Photography Galleries and Toby's Gallery for Contemporary Art | Galleries 230 and 229C



The Wine Press c. 1517–20. Marcantonio Raimondi (Italian, 1470/82–1527/34), Raphael (Italian, 1483–1520). Engraving; 18.6 x 14.7 cm. Gift of Leonard C. Hanna Jr., 1922.479. In *In Vino Veritas (In Wine, Truth)* | James and Hanna Bartlett Prints and Drawings Gallery | Galleries 101A–B

In Vino Veritas (In Wine, Truth)
Through January 11, 2026
James and Hanna Bartlett Prints and Drawings Gallery | Galleries 101A–B

For millennia, wine has played a role not only in the human diet but also in cultural myths, rituals, and festivities. This exhibition celebrates the presence and meaning of wine in prints, drawings, textiles, and objects made in Europe from 1450 to 1800 in the museum's collection.

Filippino Lippi and Rome
Through February 22, 2026
Julia and Larry Pollock Focus Gallery | Gallery 010

After training with his father—the luminary artist Filippo Lippi—Filippino Lippi apprenticed and collaborated with Sandro Botticelli, in whose workshop he developed his own style. *Filippino Lippi and Rome* reconsiders the impact of the painter's time in the Eternal City, juxtaposing Filippino's Roman artworks with their Florentine precursors and successors. The exhibition places 20 paintings, drawings, and antiquities together for the first time, as well as numerous paintings with their studies.

Renaissance to Runway: The Enduring Italian Houses
Through February 1, 2026
The Kelvin and Eleanor Smith Foundation Exhibition Hall

Fashion, as a medium, addresses ideas that transcend time. Through the majestic creations of more than 100 modern and contemporary Italian fashions and accessories in dialogue with Italian fine, decorative, and textile arts from the 1400s to the early 1600s, *Renaissance to Runway: The Enduring Italian Houses* examines the art historical inspirations that have fueled recent Italian designs, expanding fantasies of the Renaissance, Mannerist, and early Baroque periods.

Adorning Ritual: Jewish Ceremonial Art from the Jewish Museum, New York
Through May 2026
Various Galleries

To enhance its permanent collection and more fully represent stories important to our communities, the museum is displaying art on loan from the Jewish Museum, New York, in six galleries. Most of the works are ritual objects relating to Judaism or the lives of Jewish people, from silver Torah finials to an inlaid marble panel commemorating a marriage. In addition to these, two examples of Jewish ceremonial art from local collections are on display in two other galleries: a recently acquired etrog box and a miniature Torah ark on loan from the Mishkan Or Museum of Jewish Cultures in Beachwood, Ohio.

Miniature Torah Ark 1858. Yakov Aleksiyevich Davydov (active 1857–62). Silver, partial gilt; 50.8 x 38.1 x 20.3 cm. Mishkan Or Museum of Jewish Cultures, Hilda Marian Stone Memorial Fund, #1955.1, 5.2024. © Mishkan Or Museum of Jewish Cultures, Congregation Mishkan Or. In *Adorning Ritual: Jewish Ceremonial Art from the Jewish Museum, New York* | Norma and Alfred Lerner Family Gallery | Gallery 219

Rhapsody (No. 700) (detail), from the *Americana* series, 1927. John Held Jr. (American, 1889–1958), Stehli Silks Corporation (United States; Pennsylvania, Lancaster; and New York, New York, 1840–c. 1955). Silk crepe: plain weave, roller printed; 47.6 x 53.3 cm. Gift of the Stehli Silks Corporation, 1928.583. In *American Printed Silks, 1927–1947* | Arlene M. and Arthur S. Holden Gallery | Gallery 234

Pintoricchio Magnified: An Immersive Conservation Experience
Through August 23, 2026
Gallery 115

Through a digital immersive experience, visit the conservation studio and get a behind-the-scenes look at the materials and techniques conservators used to research and preserve one of the more damaged paintings in the CMA's collection, Pintoricchio's *Virgin and Child* (c. 1490–1500).

American Printed Silks, 1927–1947
Through November 8, 2026
Arlene M. and Arthur S. Holden Gallery | Gallery 234

Between the late 1920s and the late 1940s, the US was a leader in printed silks used in fashionable attire and interiors. This exhibition showcases printed silks in the CMA's collection from four American companies—Stehli Silks Corporation, H. R. Mallinson and Company, Silks Beau Monde, and Onondaga Silk Company.

Children's Armor from the Imperial Habsburg Armory in Vienna
Through May 2028
Jack, Joseph, and Morton Mandel Armor Court | Gallery 210A

Four historically significant suits of armor from the imperial Habsburg armory in Vienna are on display in the armor court. The selection focuses on children's armor and weapons to illustrate how military education played an important role in the training of boys to become knights. A few objects from the CMA's collection of children's armor are shown alongside these magnificent loans.

Thank you to all of our exhibition supporters. For more information on individual exhibitions, visit cma.org/exhibitions.

Permanent Collection Installations

Highlights of Japanese Art
December 7, 2025–June 14, 2026
Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

See recent acquisitions in dialogue with long-treasured works from the museum's world-renowned collection of Japanese art. The rotation features the impressive, large-scale painting *Welcoming Descent of Amida with Twenty-Five Bodhisattvas*; a diminutive wood sculpture of Gozu Tennō, the ox-headed plague deity; and five jewellike Nabeshima porcelain dishes.

Small Dish (Kozara) with Cherry Blossoms in Baskets c. 1670–1710. Japan, Edo period (1615–1868). Porcelain with underglaze blue and overglaze color enamel (Hizen ware, Nabeshima type); diam. 14.6 cm. Severance and Greta Millikin Purchase Fund, 2023.44. In *Highlights of Japanese Art* | Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Silver, Gold, and Gems: A Spotlight on Jewelry from Across Africa
December 7, 2025–December 6, 2026
Gallery 108C

For the first time, admire a permanent display of fine jewelry from across Africa on view in the collection galleries. Spanning thousands of years, these works testify to the depth of African creativity, the skill of jewelers on the continent, and the eternal human desire for adornment.

Technology/Transformation: Wonder Woman (still), 1978–79. Dara Birnbaum (American, b. 1946). Video, color, sound; 5:50 min. Courtesy of Dara Birnbaum and Electronic Arts Intermix (EAI), New York. In *Dara Birnbaum's Technology/Transformation: Wonder Woman* | Gallery 224B

Dara Birnbaum's *Technology/Transformation: Wonder Woman*
January 13–March 29, 2026
Gallery 224B

In this video, Dara Birnbaum appropriates footage from the 1970s TV show *Wonder Woman* to examine and deconstruct the representation of women in popular culture and mass media. Birnbaum isolates and loops moments of the main character Diana Prince's transformation from an office administrator into the heroic Wonder Woman, using repetition and editing to call attention to the constructed nature of filmmaking.

Pahari Paintings: Art and Stories Featuring the Catherine Glynn Benkaim and Ralph Benkaim Collection
January 16, 2026–January 10, 2027
Galleries 242B and 237

In a special yearlong presentation that accompanies the publication of a major catalogue, the CMA presents paintings and textiles from the valley kingdoms of Pahari, India, located in the dramatic alpine landscape of the northwest Himalayas. Twenty-two paintings and two double-sided embroideries (*rumal*) reveal the distinctive vision of artists working for Hindu patrons across the region in a range of intense and evocative styles.

Ancient Andean Textiles
Through December 14, 2025
Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Ancient Andean weavers created one of the world's most distinguished textile traditions. This new installation features examples utilizing the tapestry technique, particularly esteemed in antiquity.

Native North American Textiles and Works on Paper
Through December 14, 2025
Sarah P. and William R. Robertson Gallery | Gallery 231

On display from the permanent collection are two Diné (Navajo) textiles from the late 1800s, as well as a watercolor from the 1930s made by Oqwa Pi, a member of the San Ildefonso Pueblo.

Eleanor Antin's *Nurse and Hijackers*
Through January 11, 2026
Gallery 224B

In *The Nurse and the Hijackers*, Eleanor Antin employs the structure of a popular movie genre in this feature-length, narrative video tape that acts as an armature for her continuing theater of ideas, which explore history, contemporary culture, and identity from a feminist perspective.

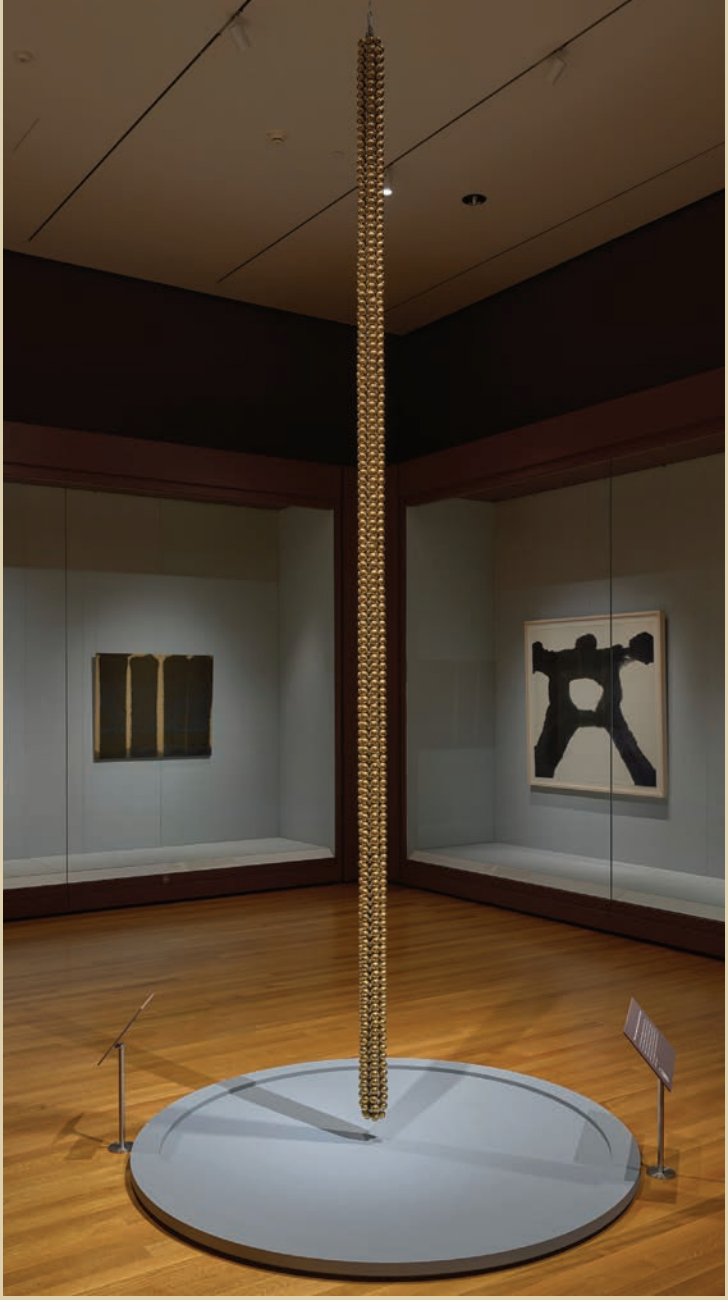
British Portrait Miniatures: Tokens of Love and Loss
Through February 15, 2026
Ellen and Bruce Mavec American and British Decorative Arts Gallery | Gallery 203B

For the first time in more than a decade, the CMA's stunning collection of portrait miniatures returns to view. Get to know these fascinating sitters with a changing selection of intimate portraits.

Juxtaposition and Juncture in Korean Modern and Contemporary Art
Through April 26, 2026
Korea Foundation Gallery | Gallery 236

The term "juxtaposition" here refers to the act of placing two or more artworks side by side that are significantly different from one another. Featuring Korean modern and contemporary artworks that the CMA has collected over the past 15 years, this thematic exhibition juxtaposes them to create an exciting juncture of connections through their visual and material contrasts.

Eye c. 1930. Emily Drayton Taylor (American, 1860–1952). Watercolor on ivory; diam. of frame 2.4 cm. Gift of Mr. and Mrs. John W. Starr, 1961.330. In *British Portrait Miniatures: Tokens of Love and Loss* | Ellen and Bruce Mavec American and British Decorative Arts Gallery | Gallery 203B



Sonic Cosmic Rope—Gold Dodecagon Straight Weave 2022. Haegue Yang (Korean, b. 1971). Stainless-steel bells, PVD-coated stainless-steel bells, stainless-steel chains, split rings; 400 x 11 x 11 cm. Gift of Kukje Art and Culture Foundation, Seoul, 2024.44. © Haegue Yang. In *Juxtaposition and Juncture in Korean Modern and Contemporary Art* | Korea Foundation Gallery | Gallery 236

A Myriad of Flowers and Birds in Chinese Art
Through May 24, 2026
Clara T. Rankin Chinese Art Galleries | Gallery 241C

This display presents around 20 paintings and works of porcelain and embroidery from the museum's holdings and a private collection, some of which have not been shown to the public before. In China, motifs of flowers and birds may have decorative, seasonal, and symbolic meanings.

New Acquisition: Giambologna's *Fata Morgana*
Gallery 117B

The CMA has acquired *Fata Morgana*, one of the greatest works by Giambologna (1529–1608), the preeminent sculptor of his generation, and the last-known marble sculpture by his hand in a private collection. This rare and internationally renowned figure is on view in a gallery evoking the Tuscan grotto in which it was originally placed.

DECEMBER

CAC Community Arts Center
TS Transformer Station

Ⓓ Donor Exclusive
Ⓜ Member Exclusive

Ⓕ Free; Ticket Required
Ⓢ Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
	1 **Chamber Music in the Atrium** A Musical Interlude for the Holidays	**2** **Chamber Music in the Atrium** 12:00 p.m. **Lunchtime Lecture** Ⓕ 12:00 p.m.	**3** ***Renaissance to Runway* All-Member Lecture** ⒻⓂ 6:00 p.m. **Chamber Music in the Galleries** 6:00 p.m.	**4**	**5** **Member Shopping Day** Ⓜ **MIX** Ⓢ 6:00–10:00 p.m.	**6** **Member Shopping Day** Ⓜ **CAC Comic Club** 11:00 a.m.–1:00 p.m. **CAC Yoga for All** 12:00 p.m.
7 **Member Shopping Day** Ⓜ **Highlights of Japanese Art** Opens **Silver, Gold, and Gems** Opens **Open Studio** 10:00 a.m.–2:00 p.m. **CAC Family FUNday** 1:00–4:00 p.m.	**8**	**9** **Member Shopping Day** Ⓜ **Curator Tour** 11:00 a.m.	**10** **Member Shopping Day** Ⓜ **Chamber Music in the Galleries** 6:00 p.m. **Make and Sip** Ⓢ 6:00 p.m.	**11**	**12** **Chamber Music in the Atrium** 6:00 p.m.	**13** **Play Day** 10:00 a.m.–2:00 p.m. **Artist in the Atrium** 11:00 a.m.–3:00 p.m.
14 **Ann Hamilton** Opens **Open Studio** 10:00 a.m.–2:00 p.m. **Ancient Andean Textiles** Closes **Native North American Textiles and Works on Paper** Closes	**15** **Director's Holiday Party** ⒻⒹ 5:30–7:30 p.m.	**16**	**17** **Make and Sip** Ⓢ 6:00 p.m.	**18**	**19** **Chamber Music in the Atrium** 6:00 p.m.	**20**
21 **Open Studio** 10:00 a.m.–2:00 p.m.	**22**	**23**	**24**	**25**	**26**	**27** **Holiday Open Studio** 10:00 a.m.–2:00 p.m.
28 **Holiday Open Studio** 10:00 a.m.–2:00 p.m.		**30**	**31** **CAC Noon Year's Eve** 10:00 a.m.–1:00 p.m.			

Silk Velvet with Gold in Pomegranate Pattern (detail), 1450–1500. Italy, possibly Florence. Silk velvet, gold metal thread; 118.7 x 60.6 cm. Bequest of James Parmelee, 1940.596. In *Renaissance to Runway: The Enduring Italian Houses* | The Kelvin and Eleanor Smith Foundation Exhibition Hall

Director's Holiday Party

Museum Store

Rhapsody (No. 700) (detail), from the *Americana* series, 1927. John Held Jr. (American, 1889–1958), Stehli Silks Corporation (United States; Pennsylvania, Lancaster; and New York, New York, 1840–c. 1955). Silk crepe: plain weave, roller printed; 47.6 x 53.3 cm. Gift of the Stehli Silks Corporation, 1928.583. In *American Printed Silks, 1927–1947* | Arlene M. and Arthur S. Holden Gallery | Gallery 234

JANUARY

CAC Community Arts Center
TS Transformer Station

Donor Exclusive
Member Exclusive
Free; Ticket Required
Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT

Open Studio

1

CAC
Comic Club
11:00 a.m.–1:00 p.m.

CAC
Yoga for All
12:00–2:00 p.m.

2

Open Studio
10:00 a.m.–2:00 p.m.

CAC
Family FUNday
1:00–4:00 p.m.

3

CAC
Comic Club
11:00 a.m.–1:00 p.m.

CAC
Yoga for All
12:00 p.m.

4

Open Studio
10:00 a.m.–2:00 p.m.

CAC
Family FUNday
1:00–4:00 p.m.

5

6

Lunchtime Lecture F
12:00 p.m.

7

Filippino Lippi Lecture $
6:00 p.m.

Chardon in Winter 1943. Woldemar Neufeld (American, 1909–2002). Linocut. Gift of the Print Club of Cleveland, 1943.240

10

11

Open Studio
10:00 a.m.–2:00 p.m.

Eleanor Antin's *Nurse and Hijackers*
Closes

In Vino Veritas
Closes

12

13

Dara Birnbaum's *Technology/ Transformation*
Opens

14

Trio Seoul $
7:30 p.m.

15

Curator Tour $
11:00 a.m.

16

Pahari Paintings
Opens

Tarta Relena $
7:30 p.m.

17

18

Open Studio
10:00 a.m.–2:00 p.m.

Material Matters $
6:00 p.m.

19

Dr. Martin Luther King Jr. Day Celebration
10:00 a.m.–4:00 p.m.

CAC
Dr. Martin Luther King Jr. Day Celebration
10:00 a.m.–4:00 p.m.

20

21

Oberlin Sony Rollins Jazz Ensemble F
7:30 p.m.

22

23

Oberlin Contemporary Music Ensemble F
7:30 p.m.

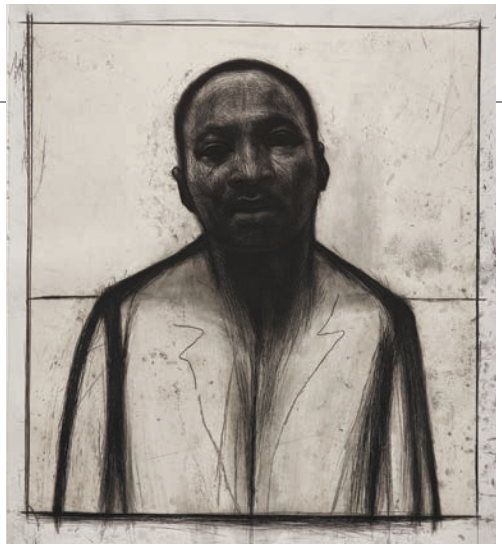
24

Oberlin Opera Theater F
2:00 p.m.

25

Oberlin Opera Theater F
2:00 p.m.

26



Martin Luther King Jr. 2002. John Wilson (American, 1922–2015). Etching and aquatint on chine collé; 90.2 x 75.4 cm. Karl B. Goldfield Trust, 2013.94. © Estate of John Woodrow Wilson / Licensed by VAGA at Artists Rights Society (ARS), NY

30

Baldwin Wallace Conservatory Opera $
7:00 p.m.

31

CAC
Comic Club
11:00 a.m.–1:00 p.m.

CAC
Yoga for All
12:00–2:00 p.m.

FEBRUARY

CAC Community Arts Center
TS Transformer Station

(D) Donor Exclusive
(M) Member Exclusive
(F) Free; Ticket Required
($) Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
1 **Open Studio** 10:00 a.m.–2:00 p.m. **CAC Family FUNday** 1:00–4:00 p.m. **still/emerging** Opens **Renaissance to Runway** Closes	**2**	**3** **Lunchtime Lecture** (F) 12:00 p.m.	**4** **Chamber Music in the Atrium** 6:00 p.m.	**5** **Chamber Music in the Galleries** 6:00 p.m.	**6** **MIX** ($) 6:00–10:00 p.m.	**7** **CAC Comic Club** 11:00 a.m.–1:00 p.m. **CAC Yoga for All** 12:00 p.m.
8 **Play Day** 10:00 a.m.–2:00 p.m.	**9**	**10** ***Manet & Morisot* Member Ticket Presale** ***Martin Puryear* Member Ticket Presale**	**11** **Danenberg Honors Recital** 6:00 p.m.	**12** **Curator Tour** ($) 11:00 a.m.	**13** **Make and Sip** ($) 6:00 p.m.	**14**
15 **Open Studio** 10:00 a.m.–2:00 p.m. **British Portrait Miniatures** Closes		**18** **Danenberg Honors Recital** 6:00 p.m. **Material Matters** ($) 6:00 p.m. **Makaya McCraven** 7:30 p.m.	**19**	**20**	**21** **Artist in the Atrium** 11:00 a.m.–3:00 p.m.	
22 **Open Studio** 10:00 a.m.–2:00 p.m. **The Fran and Warren Rupp Contemporary Artists Lecture** (F) 2:00 p.m. **Filippino Lippi and Rome** Closes	**23** **Open Studio** 10:00 a.m.–2:00 p.m.	**24** **Chamber Music in the Atrium** 12:00 p.m.	**25**	**26**		

Cupid and Psyche 1817. Jacques-Louis David (French, 1748–1825). Oil on canvas; 184.2 x 241.6 cm. Leonard C. Hanna Jr. Fund, 1962.37

Palatine and Queen of Bohemia 1630s. Alexander Cooper (British, 1609–c. 1658). Watercolor on vellum; framed: 3.2 x 2.8 cm. Bequest of Muriel Butkin, 2008.292. In *British Portrait Miniatures: Tokens of Love and Loss* | Ellen and Bruce Mavec American and British Decorative Arts Gallery | Gallery 203B

Portrait of a Woman c. 1550. Agnolo Bronzino (Italian, 1503–1572). Oil on wood; 60 x 48.8 cm. Leonard C. Hanna Jr. Fund, 1972.121. In *Renaissance to Runway: The Enduring Italian Houses* | The Kelvin and Eleanor Smith Foundation Exhibition Hall

The CMA Funds

The CMA Fund for Conservation

All activities of the Eric T. and Jane Baker Nord Family Conservation Suite are underwritten by the CMA Fund for Conservation. Principal annual support is provided by an anonymous donor and the Parker Hannifin Corporation. Major annual support is provided by Cathy Lincoln, Eva and Rudolf Linnebach, and the Dawn M. Neff Endowed Fund for Conservation. Generous annual support is provided by an anonymous donor, Gini and Randy Barbato, Brenda and Marshall Brown, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Linda Harper, the late Marta and the late Donald M. Jack Jr., Dr. and Mrs. John T. Lai, Albert Leonetti and Ruth Anna Carlson, June and Simon K. C. Li, William and Joyce Litzler, Sarah Nash, Courtney and Michael Novak, William J. and Katherine T. O'Neill, the Pickering Foundation, William Roj and Mary Lynn Durham, Anya and John Rudd, Dr. Isobel Rutherford, in memory of Dee Schafer, Betty T. and David M. Schneider, the Seven Five Fund, Paula and Eugene Stevens, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

The CMA Fund for Education

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Principal support is provided by Dieter and Susan M. Kaesgen. Major annual support is provided by Brenda and Marshall Brown, Eva and Rudolf Linnebach, Medical Mutual of Ohio, the Edwin D. Northrup II Fund, Shurtape Technologies, and the Kelvin and Eleanor Smith Foundation. Generous annual support is provided by an anonymous donor, Gini and Randy Barbato, the M. E. and F. J. Callahan Foundation, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Char and Chuck Fowler, the Giant Eagle Foundation, Linda Harper, the late Marta and the late Donald M. Jack Jr., Susan LaPine, Bill and Joyce Litzler, the Logsdon Family Fund for Education, Sarah Nash, Courtney and Michael Novak, William J. and Katherine T. O'Neill, the Pickering Foundation, William Roj and Mary Lynn Durham, Suzanne Cushwa Rusnak and Jeff Rusnak, Ellen and Lowell Satre, in memory of Dee Schafer, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, Roy Smith, Paula and Eugene Stevens, the Trilling Family Foundation, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

The CMA Fund for Exhibitions

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous donors, Gini and Randy Barbato, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, the Leigh H. Carter family, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Joseph and Susan Corsaro, Ron and Cheryl Davis, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Martha H. and Steven M. Hale, Janice Hammond and Edward Hemmelgarn, Linda Harper, Robin Heiser, the late Marta and the late Donald M. Jack Jr., the estate of Walter and Jean Kalberer, Mrs. Nancy M. Lavelle, Eva and Rudolf Linnebach, William S. Lipscomb, Bill and Joyce Litzler, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Sarah Nash, Courtney and Michael Novak, Tim O'Brien and Breck Platner, Dr. Nicholas and Anne Ogan, William J. and Katherine T. O'Neill, Henry Ott-Hansen, the Pickering Foundation, Christine Fae Powell, Peter and Julie Raskind, Michael and Cindy Resch, Marguerite and James Rigby, William Roj and Mary Lynn Durham, in memory of Dee Schafer, Betty T. and David M. Schneider, Elizabeth and Tim Sheeler, Saundra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

The Library League

All activities of the Ingalls Library and Museum Archives are underwritten by the Library League. Principal annual support is provided by Mr. and Mrs. William H. Thompson. Major annual support is provided by an anonymous donor. Generous annual support is provided by Brenda and Marshall Brown, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Dr. Pauline Degenfelder and Mr. Joseph R. Degenfelder, Ms. Karen Eterovich-Maguire, Linda Harper, the late Marta and the late Donald M. Jack Jr., Mr. and Mrs. Joseph S. Kisvardai, Bill and Joyce Litzler, Sarah Nash, Courtney and Michael Novak, William J. and Katherine T. O'Neill, the Pickering Foundation, William Roj and Mary Lynn Durham, in memory of Dee Schafer, Betty T. and David M. Schneider, Paula and Eugene Stevens, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

Thank you to all funds supporters as of October 24, 2025.

With a gift of $50,000 or more, donors may contribute to the Director's Portfolio, which encompasses this entire slate of individual funds. To learn more about how to support the Director's Portfolio, contact philanthropy@clevelandart.org.

Welcoming a World Treasure

The Ksitigarbha Bodhisattva from the Goryeo Dynasty

Sooa Im McCormick
Korea Foundation Curator of Korean Art

In June 2025, the Cleveland Museum of Art acquired an exceptionally rare hanging scroll dated to the mid-14th-century Goryeo dynasty of Korea—one of only 10 known surviving examples in the world—depicting a standing image of Ksitigarbha Bodhisattva (地藏菩薩). Shown as a youthful Buddhist monk in simple monastic robes, holding a staff and a wish-fulfilling jewel, Ksitigarbha is believed to descend into the underworld to rescue sinners suffering in purgatory.

Revered as the bodhisattva of salvation, Ksitigarbha served as a central focus of worship, both for accumulating merit to secure a blissful afterlife for the living worshippers and for interceding on behalf of the deceased. Infrared photography of the CMA's scroll reveals a four-character inscription in black ink at the lower right corner: 青龍公用, or "for the use of Lord Blue Dragon." This inscription suggests that the painting may once have been housed in a private prayer hall within an elite household.

The scroll first drew scholarly attention in 1978, when Dr. Yoshida Hiroshi, then chief curator of the Yamato Bunkakan Museum, examined it in preparation for a landmark exhibition on Goryeo Buddhist painting. A decade later, in 1989, Professor Chung Woo-taek, a leading authority on the subject, published the first in-depth study of the work. He dated it to no later than the mid-14th century and praised its masterful balance of naturalism and stylization—hallmarks of the finest Goryeo Buddhist painting. Although well-known within academic circles, the painting has never been exhibited publicly. That changes in fall 2026, when this extraordinary acquisition makes its debut in *Ten Kings of Hell: The Afterlife in Medieval Korea*, displayed alongside images of the 10 kings who preside over the Buddhist underworld.

As one of the exceedingly rare surviving masterworks of its kind, the CMA's Ksitigarbha stands in distinguished company with a renowned example in the collection of the Metropolitan Museum of Art. While the two works share striking stylistic and technical affinities—suggesting they may have originated in the same workshop—the CMA's painting is substantially larger, exceeding the Met's version by 18.1 centimeters in height and 6.4 centimeters in width. This larger scale preserves an even greater richness of detail, with refined brushwork, luminous pigments, and lavish applications of gold. Together, these qualities make the CMA's acquisition of this Ksitigarbha scroll one of the most momentous achievements in the history of Korean art entering Western museums.

Standing Ksitigarbha
1300–50. Korea, Goryeo dynasty (918–1392). Hanging scroll; ink, color, and gold on silk; painting: 103 x 43 cm. John L. Severance Fund, 2025.141

Top 2025 Artworks According to You!

Top Artworks Viewed on Collection Online

8,764 Views

The Burning of the Houses of Lords and Commons, 16 October 1834 1835. Joseph Mallord William Turner (British, 1775–1851). Oil on canvas; 92 x 123.2 cm. Bequest of John L. Severance, 1942.647

6,382 Views

Androgyny (6 Men + 6 Women) 1982, printed 1999. Nancy Burson (American, b. 1948). Gelatin silver print; 22.9 x 20.8 cm. The Jane B. Tripp Charitable Lead Annuity Trust, 2020.72. © Nancy Burson

6,352 Views

Announcement of the Death of Stalin, Dynamo Factory, Moscow, March 6, 1953 2003. Dmitri Baltermants (Russian, 1912–1990). Gelatin silver print; 27.7 x 35.4 cm. Gift of George Stephanopoulos, 2018.444.3

Top Artworks Viewed on Wikipedia

2,555,225 Views

Stele with Sakyamuni and Bodhisattvas 537. China, Hebei province, Eastern Wei dynasty (534–50). Limestone; 77.5 x 44.4 cm. Gift of the John Huntington Art and Polytechnic Trust, 1914.567. In the Clara T. Rankin Chinese Art Galleries | Gallery 241C

2,166,550 Views

Miracle of the Dragon 1600s. China, Ming dynasty (1368–1644). Hanging scroll; ink, color, and gold on silk; 205.4 x 76.4 cm. Andrew R. and Martha Holden Jennings Fund, 1991.9

1,955,305 Views

Kali on Shiva from a *Tantric Devi Series* c. 1810. India, Himachal Pradesh, Pahari Kingdom of Mandi. Gum tempera and gold on paper; 20.3 x 26 cm. Gift of Nancy and Wayne Hunnicutt, 2014.650

Most Downloaded Open Access Artworks

22,496 Downloads

View of Schroon Mountain, Essex County, New York, After a Storm 1838. Thomas Cole (American, 1801–1848). Oil on canvas; 132.5 x 193.5 x 13 cm. Hinman B. Hurlbut Collection, 1917.1335. In the Baker & Hostetler LLP Gallery | Gallery 206

5,532 Downloads

The Thinker 1880–81. Auguste Rodin (French, 1840–1917). Bronze; 182.9 x 98.4 x 142.2 cm. Gift of Ralph King, 1917.42. On the Nancy and Thomas Seitz Terrace | Southeast terrace

5,152 Downloads

Water Transport Jar 1900s. Africa, West Africa, Nigeria, Nupe-style pottery, unknown female potter. Terracotta; diam. 35.7 cm. John L. Severance Fund, 1995.210. In gallery 108A

*From January 1 to September 17, 2025

Born-Digital Auction Catalogs

Library Collaboration Preserves Essential Digital Records

Nathan LoVullo
Serials and Electronic Resources Librarian

The Auctioneer 1863, printed 1920. Honoré Daumier (French, 1808–1879). Wood engraving; 22.5 x 16.1 cm. Gift of Ralph King, 1921.1480

Art auction sales catalogs represent a primary source for various types of information relating to art and artists, including provenance, or the recorded history of the ownership of an artwork through time. Establishing provenance is critical in determining the authenticity and rightful legal ownership of an artwork and may also be used to gather a better understanding of an object's cultural significance and value. Currently, the Ingalls Library holds nearly 105,000 auction catalogs from sales the world over, dating from the mid-18th century to the present.

As the global art market continues to shift online, print auction catalogs have been disappearing in favor of more cost-effective and environmentally friendly digital counterparts. Even revered houses such as Christie's, Bonhams, and Sotheby's have quietly eliminated print catalog subscriptions, now only providing copies as souvenirs of blockbuster sales or small-batch distributions to specialists. This presents a unique challenge to the libraries that collect them. Unlike print media that can still be used in its original format after centuries, web-based digital information could be permanently lost in just a few years without proper maintenance. To avert a "digital dark age" in future art history and provenance research, the Ingalls Library has teamed up with art libraries at institutions around the country, including the Metropolitan Museum of Art, the J. Paul Getty Museum, and the National Gallery of Art, to collect these unique digital objects and ensure that the information they contain is available for generations to come.

Art museum libraries have long recognized the usefulness of collaborative efforts where collecting interests overlap, and auction catalogs are no exception. Beginning in 1982, the Ingalls Library partnered with the libraries at the Art Institute of Chicago and the Met to develop a database known as SCIPIO (Sales Catalog Index Project Input Online), which unified early online records of art auction catalogs held in the collections of member institutions. Through the years, this joint project has expanded its membership to 25 fine arts organizations around the world, now with a shared catalog of more than 570,000 records for sales dating from the 16th century to the present.

Today, SCIPIO has brought library professionals together once again to develop and share a set of skills, standards, and an infrastructure for collecting, cataloging, and preserving digital auction catalogs, rising to the challenges of format obsolescence, data degradation, and copyright restrictions. Before capture, permission must be obtained from the auction houses themselves. Then staff at SCIPIO-member institutions may create digital copies of online catalogs or lot lists designed for long-term preservation and accessibility. Digital copies are cataloged and added to the SCIPIO database by librarians, where they become publicly discoverable and accessible in the library's online catalog. Through this valuable collaboration, the Ingalls Library begins a new chapter in its long history, ensuring future access to digital heritage and continuing its legacy of leadership in providing researchers with new forms of analysis.

Board Chair Transition

Celebrating Virginia "Gini" Barbato, Thanking Ellen Stirn Mavec

Virginia "Gini" Barbato

Ellen Stirn Mavec

The Cleveland Museum of Art's board of trustees is thrilled to welcome Virginia "Gini" Barbato as its new chair. A trustee since 2003, Barbato succeeds Ellen Stirn Mavec, whose dynamic leadership advanced several of the museum's most significant strategic and philanthropic initiatives.

President of the Eric and Jane Nord Family Fund, Barbato is widely recognized for her leadership in arts and philanthropic organizations throughout Cleveland and beyond. She currently serves on the boards of the Frick Collection, the Cleveland Orchestra, the Nord Family Foundation, and Ideastream Public Media. At the CMA, she is the immediate past chair of the Collections Committee, where she has been a member since 2004. She has also served on the Finance and Executive Committees, as treasurer of the Womens Council, and as chair of the Education Advisory Committee.

Barbato and her family have long provided critical support for major initiatives at the museum. Notably, she and her husband, Randy, endowed the CMA's deputy director and chief curator position. Additionally, her family, through the Eric and Jane Nord Family Fund, founded by her parents, endowed three key conservation roles: the Eric and Jane Nord Chief Conservator, the Eric and Jane Nord Conservation Scientist, and the Eric and Jane Nord Conservation Science Fellow. These generous gifts build upon her family's incredible legacy of philanthropy to the museum, including naming the CMA's conservation suite, funding the CMA's Community Arts Center, and supporting the Nord Family Greenway on the CMA's fine arts campus.

Her past service includes board roles with Case Western Reserve University, the Cleveland Opera, Vocational Guidance Services, and the Museum of Contemporary Art, Cleveland, as well as visiting committee positions at Case Western Reserve University's Mandel School and College of Arts and Sciences.

Mavec's tenure as chair set fundraising records for the CMA. As part of her "Chair's Challenge," Mavec, through the Kelvin and Eleanor Smith Foundation, provided transformational support for four key areas of the CMA's strategic plan: exhibitions, endowed positions, the renovations of the Horace Kelley Art Foundation North Lobby and the Susan M. Kaesgen Education Gallery and Lobby, and the landscape master plan for the fine arts campus. The CMA is profoundly grateful to Mavec for her leadership, philanthropy, and lifelong commitment to the museum. She continues to serve as a member of the board of trustees.

Reimagining Digital Innovation

Engaging Audiences, Creating Connections, Inspiring Discovery

Jane Alexander
Chief Digital Information Officer

ArtLens Gallery, launched as Gallery One in 2012, has redefined what a museum gallery can be by blending art, technology, and interpretation. Visitors encounter original works by Pablo Picasso, Auguste Rodin, Viktor Schreckengost, and Giovanni Paolo Panini intertwined with interactive games and digital tools that reveal how art is made, where it comes from, and why it endures.

Renaissance Remixed (still), 2025. Video by Francesco Carrozzini (Italian, b. 1982) and Henry Hargreaves (New Zealander, b. 1979). Sound by Josh Burgess (New Zealander, b. 1990). Digital projection. © Happy Place Media

At its center is the United States' largest multitouch MicroTile screen, displaying every object on view in real time. Paired with the ArtLens App, the screen lets visitors create personalized tours with wayfinding, seamlessly linking digital exploration to the galleries.

Since then, ArtLens has continued to evolve. In 2016, touch screens were replaced with gesture-based and eye-tracking activities, including an interactive that shows how visitors' eyes move across a painting. In 2018, an independent evaluation confirmed impact: Visitors who began in ArtLens reported learning more about art, and after just five to 10 minutes in the gallery, stayed 30 minutes to an hour longer in the museum than those who did not start in ArtLens.

Today, the Cleveland Museum of Art is building on more than a decade of innovation, experimentation, and audience engagement to reimagine ArtLens for 2026. This new space again merges art and technology in ways that are inclusive, inspiring, and accessible, offering fresh entry points into the collection for everyone.

Extending Innovation into Exhibitions

The lessons of ArtLens have also extended into exhibitions. In 2022, *Revealing Krishna: Journey to Cambodia's Sacred Mountain* set a new standard with immersive storytelling that placed a monumental sculpture in its original sacred context. Surveys showed it earned the highest experience rating of any exhibition in the CMA's history, with audiences of all ages saying digital tools helped them slow down, spend more time with the work, and discover deeper meaning.

Building on this practice, three current shows transform the gallery experience in unprecedented ways: In *Pintoricchio Magnified: An Immersive Conservation Experience*, the 15th-century *Virgin and Child* is displayed in a central vitrine. Beside it, an 11-foot-high interactive screen allows visitors to explore the painting's conservation step by step. Visitors can toggle between technical imaging, study the reverse of the panel, and follow the choices conservators made. The installation is quiet and reflective, encouraging slow looking and returning attention to the object itself.

Renaissance to Runway: The Enduring Italian Houses invites visitors to enter a world where

FAR RIGHT
Rendering of a new infinite landscape feature that shows a nonstop stream of landscapes from the CMA's collection

history and innovation meet. This immersive experience connects early modern art with contemporary Italian fashion. Using AI and emerging technology, rare archival garments—too delicate to wear—are brought back to life. Artists Francesco Carrozzini and Henry Hargreaves have used AI to show how these garments once moved when worn. By mixing the past with the present, a video produced by Happy Place Media celebrates history while showing how style and creativity change over time and continue to inspire us.

An animation projected into the artwork's old frame reveals Filippino Lippi's artistic process

Filippino Lippi and Rome offers another look at artistic process. A projection mapped into the former frame of *The Holy Family with Saint John the Baptist and Saint Margaret* animates the construction and preparatory underdrawings revealed through technical imaging. The sequence shows the artistic development of the painting, providing visitors with a better understanding of Filippino's process.

ArtLens Reimagined: Summer 2026

In early summer 2026, the CMA takes a visionary step forward for ArtLens with a new immersive space. Created with partners such as award-winning studio Design I/O, the team behind visitor favorites like "zoom wall" and "collage maker," this transformation uses the latest digital tools, including AI, mixed reality, and immersive spaces, to deepen engagement and spark curiosity. The new ArtLens is a multisensory, inclusive environment organized into four zones: Relate, Investigate, Create, and Engage. Each area gives visitors the tools to look closer, dive deeper, and experience art in ways that are innovative and inspiring. Gesture-based interactives with low barriers to entry draw people into the space, using visitor input

like poses to guide exploration. A lab-like space illuminates conservators' work, offering a chance to explore processes used by experts to uncover hidden stories about artworks. Visitors are also invited to experiment with their own creations in response to those in the museum's collection. Immersive experiences leverage visitor input and dialogue to foster thoughtful conversations around complex topics, using artwork to raise relevant issues and making the discussions accessible to all audiences.

ArtLens 2026 continues the CMA's leadership in using AI responsibly, building on more than a decade of innovation to create encounters that are intuitive, inclusive, and grounded in art.

Rendering of an interactive art "mirror" that dynamically composes portraits of visitors comprised of artworks from the collection

Always About the Art

As the CMA prepares to open the reimagined ArtLens, curators, conservators, educators, technologists, and designers collaborate on artwork selection, experience prototypes, and physical space designs. Together, we are not only building a new gallery but also considering what it means to be a museum in the 21st century, a museum for all. The reimagined ArtLens welcomes every visitor to look closer, explore deeper, and discover new connections across the collection.

A Gift to the Cleveland Community

Sally and Larry Sears Endow the Director of Community Arts

Sally and Larry Sears

Sally and Larry Sears have been devoted members and benefactors of the Cleveland Museum of Art for more than 40 years, playing a vital role in its continued growth and impact. Specifically, their support of the CMA's educational initiatives, most notably the establishment of the Sally and Larry Sears Fund for Education, has significantly expanded the museum's ability to provide high-quality arts education to students and adults throughout the region.

Sally, the first woman elected board chair of the Cleveland Museum of Natural History, and Larry, a current trustee and lecturer at Case Western Reserve University, first connected with the CMA through their children. From early childhood art classes and holiday programming to collection displays and exhibitions such as *Paul Klee*, *Viktor Schreckengost and 20th-Century Design*, and *Painting the Modern Garden: Monet to Matisse*, the offerings at the museum became a cherished part of their family life.

Later on, as participants in the museum associates program, Sally and Larry learned more about the CMA's longstanding commitment to arts education, which dates back to before the museum even opened its doors. Through the program, they also met the museum's incredible staff and educators whose work brings transformational experiences to audiences far and wide. These encounters gave them a profound appreciation for the museum's role in nurturing Cleveland's vibrant arts and culture scene.

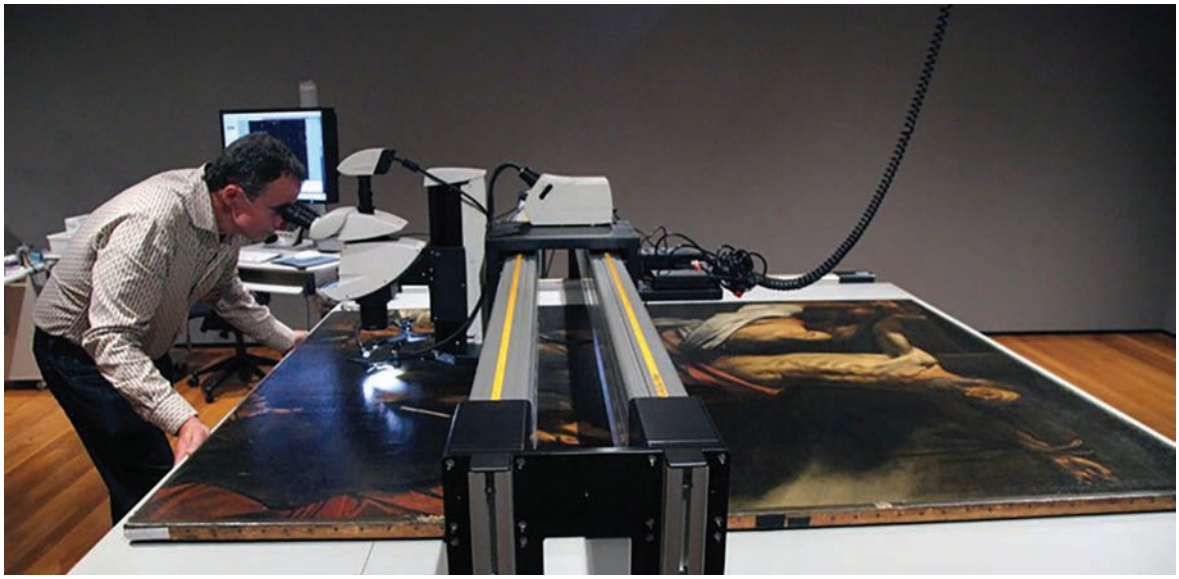
To Sally and Larry, arts education is essential. It enriches lives, promotes academic achievement, supports social and emotional development, and can inspire a child to pursue a career in the arts. Their belief in its importance only deepened when their daughter chose to pursue a career as an art historian. To their delight, when the CMA launched a pilot project to research the provenance of paintings in its American and European art collections, she was selected as the museum's first provenance researcher, further strengthening their family's connection to the CMA.

More recently, Sally and Larry have come to know the CMA's Community Arts Center, on Cleveland's near west side, through their grandchildren, who insist on visiting every time they are in town. These visits have given Sally and Larry a firsthand look at the unique scope and quality of the CMA's educational efforts. Inspired by what they have seen, they have chosen to build on their prior support by endowing the position now named Sally and Larry Sears Director of Community Arts, currently held by Jordan Jiménez. To Sally and Larry, the Community Arts Center and its programs are a vital asset and a wonderful gift to the community. They are honored to support its mission through this monumental gift.

Where Art Meets Innovation

Parker Hannifin Supports Conservation

Conservation has long served as a meaningful point of collaboration between Cleveland-based Parker Hannifin and the Cleveland Museum of Art. At the CMA, the conservation team plays a critical role in caring for the museum's internationally lauded permanent collection, advising on acquisitions, displays, loans, storage, and developing and executing treatments that improve the physical stability and interpretation of artworks. The highly technical nature of this work strongly aligns with Parker's expertise in providing precision-engineered solutions for a broad range of industries, creating a unique opportunity for collaboration between the two institutions.



Dean Yoder, Lapis Senior Conservator of Paintings and head of paintings conservation examining Caravaggio's *Crucifixion of Saint Andrew* with the antivibration microscope gantry system designed in collaboration with Parker Hannifin

In 2014, when the CMA undertook the ambitious conservation of Caravaggio's *The Crucifixion of Saint Andrew* (1606–7), the centerpiece of its Italian Baroque collection, Lapis Senior Conservator of Paintings Dean Yoder sought the expertise of Chris Griffin at Parker to design and build a groundbreaking antivibration microscope gantry. This specialized support system allowed Yoder to examine and treat the work in unprecedented detail by safely positioning and maneuvering a microscope over the large, delicate artwork. Fabricated in Parker's Electronic Motion and Controls Division, the one-of-a-kind instrument significantly expanded the CMA lab's capabilities. Later modifications automated the gantry, making it an essential tool for the entire conservation department.

Building on this shared history of innovation and excellence and guided by its mission to lead the way to a better tomorrow, the Parker Foundation has made a $1 million gift to the CMA in support of its work in conservation analytics. This transformative investment expands the museum's analytical capabilities with advanced equipment that elevates its conservation program to new levels of innovation and scholarship, positioning it to rival and contribute to novel discoveries by leading institutions around the world. This state-of-the-art facility enhances conservators' ability to conduct in-depth research into artists' materials, methods, and practices, strengthening the care of the museum's permanent collection and deepening public understanding of great works of art.

Memorialized with the naming of the Parker Hannifin Paintings Conservation Lab, this extraordinary gift further solidifies the CMA's reputation as a leader in the preservation and understanding of world-class works of art, ensuring that the museum's collections are cared for at the highest level. The partnership between Parker and the CMA stands as a powerful example of community collaboration and how advances in technology can elevate and bolster artistic excellence, opening new pathways for discovery.

Supporter Story

Howard Freedman and Rita Montlack

Howard Freedman and Rita Montlack's earliest memories of the Cleveland Museum of Art date back to their school days, when each visited on a field trip. Though they attended different schools, their recollections are strikingly similar: Both were awestruck by the museum's many wonders, especially the stunning armor court, which remains a favorite among school groups and is one of the CMA's most iconic galleries. They also remember eagerly wandering from gallery to gallery, determined to take in as much as possible. Over time, as they have pursued their own artistic careers, their appreciation of the museum has only grown.

Howard Freedman and Rita Montlack in front of Rita's *Hopeful* installation at the Summa Health Hospital Emergency Room, holding a recent addition to their collection: an inflatable *Nana* by a favorite artist of theirs, the late Niki de Saint Phalle

Howard, a Cleveland arts savant and honorary trustee of the museum, views the CMA as a vital cultural asset for the region. He especially values its permanent collection and applauds the museum's ability to bring internationally acclaimed exhibitions to Cleveland, such as *Picasso and Paper* and *Renaissance Splendor: Catherine de' Medici's Valois Tapestries*. Like many in his field, he considers the CMA among the finest museums in the world. He also credits its outstanding staff for much of its success, having worked closely with them to help secure the significant loan of the Valois Tapestries for the *Renaissance Splendor* exhibition.

For Rita, the museum offers a rare combination of hope and cultural enrichment. Its acclaimed performing arts series, engaging lectures, hands-on art classes, and school tours inspire and elevate Cleveland's arts scene, something Rita values as an artist. The CMA's world-class exhibitions and educational programs also provide her with ongoing opportunities to learn, grow, and remain inspired. The CMA's recent exhibition *Takashi Murakami: Stepping on the Tail of a Rainbow* is a notable example of this. Its vast patterned expanses and overarching theme of hope were deeply moving to Rita and mirrored artistic elements she incorporates into her own work, most recently in her *Hopeful* installation at Summa Health Hospital in Akron.

To Howard and Rita, great art sparks wonder and hope, inviting viewers to reflect on the ineffable aspects of life that give it meaning. Committed to ensuring that the CMA remains a vibrant part of the Greater Cleveland community, they have made an extraordinary contribution to the museum's endowment. This deeply meaningful gift from two of the museum's closest friends helps secure its future, ensuring that its cultural treasures remain accessible to all.

Recognizing Our Supporters

Everything the CMA does is supported by the incredible generosity of our donors. The CMA celebrates and gratefully acknowledges those who made a gift or pledge of $500 or more during fiscal year 2025 (July 1, 2024–June 30, 2025). Visit cma.org/honorroll to view the full list of names. We thank you!

Warmth and Illumination

Family Programs Engage All Ages in Winter Months

This winter, the Cleveland Museum of Art invites families and children of all ages to celebrate the season with a lineup of free educational programs designed to inspire creativity, curiosity, and connection. From hands-on workshops to festive celebrations, these events offer opportunities for children and adults to make memories together in accessible and engaging ways.

Play Day: Illuminate
On **Sunday, December 14, 10:00 a.m.–2:00 p.m.**, families can discover the fascinating exhibition *Pintoricchio Magnified: An Immersive Conservation Experience* while exploring a spectacle of light in the Ames Family Atrium by creating their own light-inspired artworks to take home. This playful program introduces young visitors to both the artistry and science of preservation while encouraging imagination.

Holiday Open Studios
Take a break from the holiday rush and discover the magic of the season at the CMA. Join us for the special two-day Open Studio: Reflection in the Ames Family Atrium on **Saturday, December 27, and Sunday, December 28, 10:00 a.m.–2:00 p.m.** During this hands-on experience, participants explore how objects help us capture memories and celebrate traditions. Inspired by reflections on the past year and hopes for 2026, families create meaningful keepsakes to welcome the New Year.

Noon Year's Eve
Bid farewell to 2025 with Noon Year's Eve at the CMA's Community Arts Center on **Wednesday, December 31, 10:00 a.m.–1:00 p.m.** This family-oriented midday event offers a joyful way to welcome the New Year—without staying up late! Guests can enjoy art activities, music, and a celebratory countdown to noon.

Dr. Martin Luther King Jr. Day Celebration
On **Monday, January 19, 10:00 a.m.–4:00 p.m.**, the CMA opens its doors to the community for a free, daylong celebration honoring Dr. Martin Luther King Jr. Spend time with family and friends, exploring how the moving passages of Dr. King's writings and speeches shed light on the museum's collection. Reflect on the importance of the civil rights hero through performances and gallery tours, while creating works of art inspired by his legacy.

Play Day: Quilting Connections
Continue your exploration into Black History Month with our textile-inspired Play Day: Quilting Connections on **Sunday, February 8, 10:00 a.m.–2:00 p.m.**. Families have the opportunity to participate in interactive art making, share personal histories, and witness cultural traditions woven together through fabric and storytelling.

Classical, Vocal Traditions, New Jazz

Three Performances to Soothe Your Winter Blues

Gabe Pollack
Director of Performing Arts

Last year, the performing arts department presented more than one hundred events. This year is on track to be equally busy. With so many offerings, it can be difficult to choose which performances to attend. Therefore, I'd like to highlight one show per month from December through February that I am really looking forward to.

Chamber Music in the Atrium: A Musical Prelude for the Holidays
December 12, 2025, 6:00 p.m.
Ames Family Atrium

The Ames Family Atrium is one of my favorite spaces in the city of Cleveland, and in December, the space becomes even more magical. Celebrate this festive time of year with a dazzling evening of classical music and dance presented by MUSIC—Stars in the Classics. The program features a selection of vocal works, piano duets, and other musical delights. Included in the program are excerpts from *The Nutcracker* performed by Ohio Contemporary Ballet. This is a free event suitable for the entire family. Extend your evening by visiting the galleries or enjoying a hot cocoa and cookie from Provenance Café.

© DUNA VALLÉS

Tarta Relena
January 16, 2026, 7:30 p.m.
Suzanne and Paul Westlake Performing Arts Center, Gartner Auditorium

I first became aware of the electronic-accented Catalan folk duo Tarta Relena, composed of Helena Ros and Marta Torrella, when the duo was booked to perform at the Big Ears Festival in 2023. Founded in 2016, Tarta Relena is dedicated to exploring the rich tapestry of a cappella music. With a unique repertoire spanning traditional oral music to original compositions, Tarta Relena weaves the distinct timbres of two voices into a complex yet simple harmony.

Making this performance even more special is the fact that Mingjia Chen and Linnea Sablosky open for Tarta Relena by performing Meara O'Reilly's *Hockets for Two Voices*. A hocket is a compositional technique where a single melodic line is divided between at least two instruments or voices, with each taking turns offering notes to create a unified melodic line. This double bill exemplifies musical groups that take historical vocal traditions and modernize them through original composition and electronics.

ITZI MARQUES

Makaya McCraven
February 18, 2026, 7:30 p.m.
Suzanne and Paul Westlake Performing Arts Center, Gartner Auditorium

There are jazz acts I tried to present during my tenure at BOP STOP but that ultimately needed a larger venue. Now at the CMA, I have the opportunity to bring one of them to Cleveland. Born in Paris to a Hungarian singer and flutist and an African American expat jazz drummer, Makaya McCraven is a prolific Chicago-based drummer, composer, and producer, making his Cleveland debut performing his unique blend of jazz rooted in 21st-century folk music. *The New York Times* states that "McCraven has quietly become one of the best arguments for jazz's vitality," and this past summer he performed at many major jazz festivals across the world. McCraven's music continues to evolve, drawing on both the past and present to push the boundaries of Black improvised music.

Winter Wonder at the CMA

Come in from the cold and create warm memories with your family, friends, and loved ones with our full calendar of events, which will make your spirits bright all season long. The Ames Family Atrium offers the magic of hundreds of suspended snowflakes alongside twinkling lights and the holiday wreath, tree, menorah, and kinara, creating the perfect scene for photos with those you love. From the museum's largest-ever fashion exhibition and world-class art to holiday music, family activities, and holiday-themed nightlife, there's something for everyone. Visit cma.org/holidays-cma to learn more.

Escape to the Runway
Experience how fashion transcends time with a free, docent-led tour of *Renaissance to Runway: The Enduring Italian Houses*. Explore masterpieces of design, craftsmanship, and style in this dazzling exhibition that brings together more than 100 couture outfits and accessories in dialogue with Italian fine, decorative, and textile arts from the 1400s to the early 1600s.

Delight in Holiday Music in the Atrium
The museum's collaboration with the Cleveland Institute of Music (CIM) continues with our popular Chamber Music in the Atrium concert series. Enjoy festive holiday arrangements featuring outstanding young conservatory musicians from CIM. These concerts present mixed repertoire ranging from the standards to unknown gems. Grab a holiday treat from Provenance Café and join us at the tables in the atrium.

Revel in Renaissance Beauty
See mastery by one of the most gifted and accomplished Renaissance painters, revered for expressive grace and intricate ornamentation. *Filippino Lippi and Rome* features 20 paintings, drawings, and antiquities in direct conversation with important loans. For the first time, these related artworks are brought together, in some cases reuniting paintings with their studies.

Make Art in the Atrium
Relax, create, and connect as you engage in art making that supports mindfulness, self-expression, and emotional growth. Open Studio days provide free, drop-in art-making sessions designed for the whole family, encouraging creativity and bonding through hands-on activities.

Have a Date Night at the CMA
Our galleries stay open late twice a week for Date Night at the CMA! Explore the museum on a Wednesday or Friday evening and enjoy live music, food, and drink at Provenance Restaurant and Café, special exhibitions, and more than 4,000 artworks on view.

See Conservation Up Close
Don't miss *Pintoricchio Magnified: An Immersive Conservation Experience* in the manuscripts and textiles gallery. Through a digital immersive experience, visit the conservation studio and get a behind-the-scenes look at the materials and techniques conservators use to preserve paintings.

Enjoy Hands-on Family Fun
Experience free fun for the whole family at the Community Arts Center. Unleash your creativity on Family FUNdays at the CAC in the Clark-Fulton neighborhood on Cleveland's near west side. This event features family-friendly games, movement-based activities, and art making open to all ages and abilities.

The Last Supper (pair), c. 1500. Lucantonio degli Uberti (Italian), after Perugino (Italian, c. 1450/55–1523). Engraving on two sheets printed from two plates. Dudley P. Allen Fund, 1940.473. In *In Vino Veritas (In Wine, Truth)* | James and Hanna Bartlett Prints and Drawings Gallery | Galleries 101A–B

Celebrate the Art of Wine
For millennia, wine has played a significant role in cultural myths, rituals, and festivities. *In Vino Veritas (In Wine, Truth)* celebrates the role of wine as a constant muse for artistic creation. View more than 70 works by artists from throughout Europe exploring wine's myths, symbols, and stories. These images reveal how diverse cultures and religions ascribed meaning and transformational properties to the so-called nectar of the gods.

Adult Programs and Tours

The Cleveland Museum of Art offers a wide variety of events for adult audiences to explore art and culture, ranging from art historical lectures to artist-led activities. Find tickets and more information about adult programs at cma.org/adults.

Make and Sip

Make and Sip programs are a fun way to explore art making while relaxing and enjoying light beverages with friends.

Wednesday, December 17, 6:00 p.m.
Join us for a creative evening of art making, drinks, and ambience. With fashion illustrator and instructor Joanne Arnett, learn to sketch your own look inspired by the fashion on view in the exhibition *Renaissance to Runway: The Enduring Italian Houses*. Enjoy wine, beer, and light snacks as you sketch, sip, and get inspired by the centuries of Italian couture. This is a 21+ event.

Lunchtime Lectures

Come to the CMA for a quick bite of art history. On the first Tuesday of each month, join curators, conservators, scholars, and other museum staff for 30-minute talks on a wide variety of museum topics.

Tuesday, December 2, 12:00 p.m.
Join associate curator of fashion Darnell Lisby for an inside look at the exhibition *Renaissance to Runway: The Enduring Italian Houses*.

Tuesday, January 6, 12:00 p.m.
Join Alexander Noelle, Henry and Anne Ott-Hansen Family Associate Curator of European Paintings and Sculpture, 1500–1800, for a look into the *Filippino Lippi and Rome* exhibition.

Curator Tours

Join Alexander J. Noelle, Henry and Anne Ott-Hansen Family Associate Curator of European Paintings and Sculpture, 1500–1800, on a tour of the exhibition *Filippino Lippi and Rome* in December, January, and February.

Tuesday, December 9, 11:00 a.m.
Thursday, January 15, 11:00 a.m.
Thursday, February 12, 11:00 a.m.

Artist in the Atrium

Each session provides the opportunity to engage and interact with a different Northeast Ohio maker during pop-up demonstrations and activities. See their work unfold and learn how artists create. Explore a related selection of authentic objects from the CMA's Education Art Collection in a pop-up Art Up Close session.

Saturday, December 13, 11:00 a.m.–3:00 p.m.
Join the Society for Creative Anachronism in the Ames Family Atrium to celebrate Renaissance-era art-making processes. Learn about calligraphy, illumination, Renaissance-era clothing and music, and more. Explore Renaissance artwork on view in multiple exhibitions: *Renaissance to Runway: The Enduring Italian Houses, Filippino Lippi and Rome*, *In Vino Veritas (In Wine, Truth),* and *Pintoricchio Magnified: An Immersive Digital Experience*.

George Makary at an Artist in the Atrium event in 2024

December Specialty Tours

Date-Night Tours: Holiday Traditions
Wednesdays, 5:45 p.m., and Fridays, 6:15 p.m.
Celebrate the holidays with your sweetheart during a tour featuring holiday-themed artworks.

Exhibition Tours
Fridays, Saturdays, and Sundays, 12:00 p.m.
Take a guided tour through *Renaissance to Runway: The Enduring Italian Houses*.

Holiday Traditions Tours
Saturdays and Sundays, 3:00 p.m.
Join a festive celebration of holiday traditions in art, exploring themes of family, feasts, gatherings, lights, gifts, and more.

January Specialty Tours

Date-Night Tours: Dating Through the Ages
Fridays, 6:15 p.m.
Explore the evolving world of romances through tours that trace the art of courtship across centuries.

Exhibition Tours
Fridays, Saturdays, and Sundays, 12:00 p.m.

February Specialty Tours

Date-Night Tours
Fridays, 6:15 p.m.
Gestures of love transcend time and place. Listen to love letters and hear legendary love stories featuring Egyptian pharaohs and quantum physicists.

Black Art History Tours
Sundays, 3:00 p.m.
Honor the legacy and creativity of Black artists throughout history with a tour of artworks by Black artists.

Art and the Olympic Spirit Tours
Saturdays, 3:00 p.m.
Get in the Olympic spirit! Travel back to the first games with ancient Greek artifacts and see how sports have been portrayed across cultures and time.

Lunar New Year Tours
Saturday, Sunday, and Tuesday, February 14, 15, and 17, 2:00 p.m.
Ring in the Year of the Horse! Enjoy the Lunar New Year by discovering the CMA's treasures of Asian art.

Daily Tours
Daily guided tours can be booked Tuesday through Sunday, at 11:00 a.m. and 1:00 p.m. On Tuesdays, additional tours are offered at 10:15 and 11:30 a.m. and 1:30 p.m.

Distinguished Lecture Series: The Fran and Warren Rupp Contemporary Artists Lecture

Ann Hamilton

Sunday, February 22, 2:00 p.m.
Ann Hamilton, speaking in conjunction with her exhibition, *Ann Hamilton: still and moving • the tactile image*, surveys her work in photographic mediums and its parallel relationship to her installations, performances, and public projects. Her talk focuses on the circumstances and techniques of her processes.

CALISTIA LYON

Ann Hamilton

Four New Year's Resolution Considerations

With 2026 a few weeks away, you may be thinking of ways to make it your best year yet. Fulfill your New Year's resolutions of a healthy start, seeing more great art, and experiencing live music. Stay connected with us throughout 2026 to make the most of the New Year.

Get Your Move On
In the more than 130,000 square feet of gallery space at the CMA, you can get a healthy start to the New Year. Time your trip to catch daily events, such as docent tours. Looking for more movement? Join us at MIX, our 21+ event filled with music, art, and more!

Learn Something New
Visit the museum during Artist in the Atrium, Art Up Close, or a Lunchtime Lecture for a chance to expand your knowledge, try your hand at a new creative medium, or gain fresh insight into subjects you already have a passion for.

Spend Time with Loved Ones
Spending time with friends and family can help reduce stress and anxiety, lead to a healthier lifestyle, and lengthen your life. Renew your membership at the museum to enjoy another year of inspiring art and moving performances.

Leave a Legacy
The end of the year is a time to reflect on where we came from and where we are going, looking to the future with hope and considering how to make a difference. If the CMA is your cherished organization of choice, learn consider leaving a gift through your will or trust.

May your New Year be all that you hope for. We look forward to welcoming you back to your Cleveland Museum of Art.

For more information, email membership@clevelandart.org.

Corporate Support for the CMA

Corporate support plays a vital role in the success of the Cleveland Museum of Art, making it possible for us to share world-class exhibitions, foster innovative educational programs, and provide meaningful cultural experiences for audiences of all ages. The CMA is committed to keeping art accessible and inspiring for everyone in our community—and this mission is made possible in part through the generosity of our corporate partners.

Together, the museum and its corporate partners form a powerful alliance—one that strengthens our community, enriches the cultural fabric of our city, and celebrates the transformative power of art. We thank the following corporate supporters for their commitment, their vision, and their partnership in helping the CMA thrive, with special thanks to our presenting sponsors:

Akron Children's

BANK OF AMERICA

CIBC

KeyBank

Parker

Corporate supporters as of October 24, 2025: Akron Children's; Ancora; Apex Skin; Bank of America; Benesch; BlueBridge Networks; BNY Wealth; Bon Appétit; Brown Gibbons Lang & Company; Christie's; CIBC; Data Genomix; Evarts Tremaine; Event Source; Fairport Wealth; Gallagher Benefit Services; Gebauer Company; GFP Private Wealth; Giant Eagle Foundation; Glenmede Investment and Wealth Management; Jones Day; KeyBank Foundation; Lincoln Electric Company; Luce, Smith & Scott; McMaster-Carr Supply Company; Medical Mutual of Ohio; Monticello Associates; NACCO Industries; Nordson Corporation; Oatey; Panzica Construction Company; Park Place Technologies; Parker Hannifin Corporation; PNC Foundation; RPM International; Shurtape Technologies; Southern New Hampshire University; Stantec; Thompson Hine; United Airlines; Wellspring Financial Advisors; and Wernick Spear Wealth Managers.

For more information, contact our corporate philanthropy team:

216-707-2595
corporate@clevelandart.org

Member Appreciation Month

February 15 to March 15

We're thrilled to be celebrating YOU from February 15 to March 15. For the entire month, we're thanking our members for their support with discounts, special events, and so much more. Be sure to keep on top of emails for all the deals, discounts, and celebrations.

We're kicking things off a little early on February 10 with the member presale for *Manet & Morisot* and *Martin Puryear: Nexus*. It's because of your generosity that the CMA is able to continue to create transformative experiences through art, "for the benefit of all the people forever."

We look forward to showing our gratitude for your continued support. For more information, visit cma.org/memberappreciation.

Don't Forget Your Discounts

50% off admission to ticketed exhibitions for unlimited guests

50% off parking (special event parking excluded)

20% off gift memberships

10–15% off in the CMA restaurant and café*

15–20% off in the CMA store*

Discounts on art classes, summer camps, adults education courses, and more

Present your physical or digital card to redeem discounts. Visit cma.org/membership for a full list associated with your level.

*Discounts vary depending on active CMA membership level.

Officers
Virginia N. Barbato
Chair
William M. Griswold
Sarah S. and Alexander M. Cutler Director
Christopher Gorman
First Vice Chair
Nancy F. Keithley
Vice Chair
Michelle Jeschelnig
Secretary
Dr. Annapurna Valluri
Treasurer
Russell Klimczuk
Assistant Treasurer
Stephen J. Knerly Jr.
Assistant Secretary

Standing Trustees
Stephen W. Bailey
Virginia N. Barbato
Frederick E. Bidwell
Rebecca Carmi
Leigh H. Carter
Rev. Dr. Jawanza K. Colvin
Sarah S. Cutler
Helen Forbes Fields
Lauren Rich Fine
Christopher Gorman
Sally Gries
Agnes Gund*
Rebecca Heller
Edward Hemmelgarn
Michelle Jeschelnig
Nancy F. Keithley
Douglas Kern
R. Steven Kestner
William Litzler
Milton Maltz
Ellen Stirn Mavec
Scott C. Mueller
Stephen E. Myers
Sarah Nash
Michael Novak
Katherine Templeton O'Neill
Jon H. Outcalt
Julia Pollock
Peter E. Raskind
James A. Ratner
John Sauerland
Manisha Sethi
Kashim Skeete
Richard P. Stovsky
Felton Thomas
Daniel P. Walsh Jr.
John Walton
Paul E. Westlake
Loyal W. Wilson

Emeritus Leadership
Michael J. Horvitz
Chair Emeritus
Alfred M. Rankin Jr.
Chair Emeritus

Trustees Emeriti
James S. Berkman
Charles P. Bolton
Terrance C. Z. Egger
Michael J. Horvitz
Susan Kaesgen
Robert M. Kaye
Alex Machaskee
William P. Madar
S. Sterling McMillan III
Rev. Dr. Otis Moss Jr.
William R. Robertson
Elliott L. Schlang
David M. Schneider
Eugene Stevens

Life Trustees
Jon A. Lindseth
Donna S. Reid

Ex Officio Trustees
Ariana Cubela
Column & Stripe
Susan Loessin
Womens Council

Honorary Trustees
Austin Chinn
Jeffrey Cole
Helen Collis
Howard Freedman
Joseph P. Keithley
Curtin G. Kelley
June Li
Cathy Lincoln
Robert Madison
Tamar Maltz
Jane Nord
Henry Ott-Hansen
Harriet Warm
Marc Wilson
Iris Wolstein
Anthony Yen

*Deceased

Museum Hours
Tuesday, Thursday, Saturday, Sunday
10:00 a.m.–5:00 p.m.

Wednesday, Friday
10:00 a.m.–9:00 p.m.

Closed Monday

Telephone
216-421-7340 or
1-888-CMA-0033

Website
cma.org

ArtLens App
Wi-Fi Network "ArtLens"

Membership
membership@clevelandart.org

Provenance Restaurant and Café
216-707-2600

Museum Store
216-707-2333

Ingalls Library
Tuesday–Friday
10:00 a.m.–4:50 p.m.

Reference Desk:
216-707-2530

Ticket Center
216-421-7350 or
1-888-CMA-0033
Fax: 216-707-6659

Parking Garage
Members: $7
Nonmembers: $14
Seniors: $2 on Tuesdays

Transformer Station
1460 West 29th Street
Cleveland, OH 44113

Through December 27
Thursday–Saturday, 3:00–6:00 p.m.

After December 27
Temporarily Closed

Also Open for Special Events

216-707-6755

Community Arts Center
2937 West 25th Street
Cleveland, OH 44113

Friday
2:00–7:00 p.m.

Saturday, Sunday
10:00 a.m.–5:00 p.m.

216-707-2483

Magazine Staff
Staff Writers: Jacqueline Bon, Brook Hale, Natasha Morris, Michael Nozak

Project Manager: Annaliese Johns

Editor: Aumaine Rose Smith

Designer: Jihad C. Dennis

Director of Publications: Thomas Barnard

CMA Collection Photography: Howard T. Agriesti, David Brichford, and Gary Kirchenbauer
Editorial Photography As Noted

Printed in Cleveland by Consolidated Solutions Inc.

Questions? Comments?
magazine@clevelandart.org

THE CLEVELAND MUSEUM OF ART

11150 East Boulevard
University Circle
Cleveland, Ohio 44106-1797

Dated Material—Do Not Delay

Periodicals
postage paid at
Cleveland, Ohio

New on View

Michael J. Horvitz Family Gallery | Gallery 223

A major painting by one of the most influential artists of Latin American modernism, Joaquín Torres-García, was recently acquired by the Cleveland Museum of Art and is now on view in the European painting galleries. Born in Montevideo, Uruguay, Torres-García had a career thatspanned three continents and 50 years. He was an artist, teacher, theoretician, curator, critic, and founder of several artistic associations.

Composición Constructiva, of 1932, is emblematic of Torres-García's theory of "Universal Constructivism," in which the artist combined European geometric abstraction as espoused by his friend Piet Mondrian with ancient and Indigenous American symbols and iconography that evoked the artist's native Uruguay. The symbols that appear in the painting—the anchor (representing the artist's transatlantic journeys as well as hope on a more universal level); the snail and the fish (referencing nature); clocks (alluding to the concept of time and its presence in human experience); and a man, woman, key, and star (suggesting of the universe)—frequently feature in the artist's paintings of the late 1920s and early 1930s.

This painting allows the CMA to convey with greater nuance the story of early 20th-century modernism, revealing global and transatlantic relationships among artists.

Composición Constructiva 1932. Joaquín Torres-García (Uruguayan, 1874–1949). Oil on canvas; 77.9 x 58.1 cm. Purchased with funds from the Severance and Greta Millikin Trust and Sundry Art—Miscellaneous Fund, 2025.2